

AUDITION REPERTOIRE

LUCERNE FESTIVAL ACADEMY 2024

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Flute | Piccolo | Alto Flute

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works (keyboard accompaniment - where appropriate, is encouraged but not required):

- C.P.E. Bach: Sonata in A minor, 1st **and** 2nd movements
- J.S. Bach: Partita in A minor, 2nd **and** 3rd movements
- Anna Amalia von Preußen: Sonata in F major, 1st **and** 2nd movements (Schott)
- Georg Philipp Telemann: **any** of the 12 Fantasies for solo flute

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio: *Sequenza I* (Suvini Zerboni or Universal Edition)
- Brian Ferneyhough: *Cassandra's Dream Song* (Edition Peters)
- Beat Furrer: *melodie* (Bärenreiter)
- Toshio Hosokawa: *Vertical Song I* (Schott)
- Philippe Hurel: *Loops I* (Henry Lemoine)
- Michael Jarrell: *Le point est la source de tout...* (Epitome II) (Henry Lemoine)
- Liza Lim: *bioluminescence* (Ricordi)
- Salvatore Sciarrino: *Canzona di ringraziamento* (Ricordi)

**If submitting a work not listed above, please submit a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take:

- Pierre Boulez: *Dérive I* [mm. 41-46]
- Wolfgang Rihm: *Jagden und Formen* [m. 1131, beat 3 - m. 1165, **flute I**]
- Arnold Schönberg: *Pierrot Lunaire*, 18. Der Mondfleck [**piccolo**]

(Flute requirements continue on next page)

LUCERNE FESTIVAL

(Flute cont'd.)

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please submit the score with the recording.

Optional doubling instrument: Piccolo or Alto Flute

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. Please submit the score with the recording.

Please be aware that piccolo, alto flute, and bass flute assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments if needed.

Oboe | English Horn

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works (piano accompaniment is encouraged but not required):

- Henri Dutilleux: Sonata, 1st **and** 2nd movements
- Clara Schumann: *Romances*, 1st **and** 2nd movements
- W.A. Mozart: Oboe Concerto, 1st movement, exposition **and** 2nd movement, mm. 11-40

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years demonstrating substantial extended technique facility:

- Luciano Berio: *Sequenza VII* (Universal Edition)
- Du Yun: Duet for Oboe and Tam-tam from *Angel's Bone* (no tam-tam required) (Composers Edition)
- Suzanne Farrin: *l'onde della non vostra* from *Dolce la Morte* (Composers Edition)
- Toshio Hosokawa: *Spell Song* (Schott)
- Liza Lim: *Gyfu* (Ricordi)
- Friedrich Schenker: *Monolog* (Breitkopf & Härtel)

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Excerpt from ensemble and orchestral repertoire

To be recorded in one uninterrupted take:

- George Lewis: *The Will to Adorn* [mm. 199-214]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Optional doubling instrument: English Horn

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. Please submit the score with the recording.

Please be aware that English Horn assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments if needed.

Clarinet | Bass Clarinet/E-flat Clarinet

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works (piano accompaniment is required for Debussy and is encouraged but not required for Mozart and Weber):

- Claude Debussy: *Première Rhapsodie*, L.116 [beginning to m. **83**]. [Please indicate the edition used.]
- W.A. Mozart: *Clarinet Concerto*, KV 622 [Mvt I: mm. 49-154 **and** Mvt. III: mm. 1-97], (Bärenreiter)
- Igor Stravinsky: *Trois pièces pour clarinette solo* (Chester)
- C.M. von Weber: *Clarinet Concerto No. 1*, Op. 73 [Mvt. I: mm. 47-145]

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio: *Sequenza IXa* (UE)
- Pierre Boulez: *Domaines* (UE)
- Elliott Carter: *Gra* (Boosey & Hawkes)
- Ann Cleare: *Eyam I (it takes an ocean not to)* (<https://annclearecomposer.com/contact/>)
- Franco Donatoni: *Clair* (Ricordi)
- Gérard Grisey: *Charme* (Ricordi)
- Heinz Holliger: *Contrechant* (Schott)
- Michael Jarrell: *Assonance (Bb Clarinet version)* (Henry Lemoine)
- Helmut Lachenmann: *Dal Niente (Interior III)* (Breitkopf and Härtel)
- Liza Lim: *Sonorous Body* (Ricordi)
- Bruno Mantovani: *Bug* (Henry Lemoine)
- Per Nørgård: *Within the Fairy Ring and Out of it* (Edition Wilhelm Hansen Copenhagen)
- Kaija Saariaho: *Duft* (Chester)
- Giacinto Scelsi: *Preghiera per un'ombra* (Salabert)
- Karlheinz Stockhausen: *Harlekin* (with choreography) (Stockhausen Stiftung)
- Jörg Widmann: *Fünf Bruchstücke* (Schott)

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(Clarinet requirements continue on next page)

LUCERNE FESTIVAL

(Clarinet cont'd.)

Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order).

*All candidates must record the excerpts for B-flat clarinet. Candidates must also record the excerpts for **either** E-flat or Bass Clarinet, **or** both.*

B-flat Clarinet (required)

- John Adams: *Son of Chamber Symphony* (Boosey and Hawkes) [Mvt. II: beginning to m. 40]
- Béla Bartók: *Concerto for Orchestra* [II. Giuoco delle coppie: pick-up to m. 181 through m. 227, **Clarinet 1**]

Doubling Instrument (record E-flat or Bass Clarinet excerpts)

- Igor Stravinsky: *Le Sacre du printemps* (E-flat clarinet, record excerpts *in order*)
 - Reh. 4 to Reh. 12
 - 2 after Reh. 56 to Reh. 57
- Igor Stravinsky: *Le Sacre du printemps* (Bass clarinet, record excerpts *in order*)
 - Reh. 11 to Reh. 12
 - Reh. 48 to 49
 - 1 before Reh. 141 to Reh. 142
- Wolfgang Rihm: *Jagden und Formen* (Bass clarinet) [mm. 392-393, m. 649 to downbeat of m. 679]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Optional doubling instrument: E-flat and Bass Clarinet

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. Please submit the score with the recording.

Suggested Solo Repertoire for Bass Clarinet.

- Unsuk Chin: *Advice from a Caterpillar*
- Olga Neuwirth: *Spleen I*
- Enno Poppe: *Holz*
- Rebecca Saunders: *Caerulean*

Please be aware that Eb and Bass Clarinet assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments if needed.

Bassoon | Contrabassoon/Contraforte

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works (piano accompaniment encouraged but not required):

- Johann Nepomuk Hummel: Concerto in F major, 1st movement exposition
- Wolfgang Amadeus Mozart: Concerto in B-flat major, K.191, 1st movement exposition
- Camille Saint-Saëns: Sonata for Bassoon and Piano in G, Op. 168, 2nd movement
- Carl Maria von Weber: Concerto in F, Op. 75, 1st Movement exposition

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Pierluigi Billone: *Blaues Fragment* (Uwe Henze)
- Pierluigi Billone: *Legno.Edre: II.Edre* (<https://www.pierluigibillone.com/en/contact/>)
- Milica Djordjevic: *Nailing Clouds* (<http://www.milicadjordjevic.com/contact.html>)
- Tonia Ko: *Tilt* (Composers Edition)
- Liza Lim: *Axis Mundi* (Ricordi)
- Olga Neuwirth: *Torsion* (Boosey & Hawkes)
- Karlheinz Stockhausen: *In Freundschaft*, edition for bassoon (Stockhausen Edition)
- Tôn-Thât Tiêt: *Jeu des cinq éléments II* (Jobert)
- Isang Yun: *Monolog* (Bote & Bock)

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Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order).

- Tania León: *Stride* [mm. 134-137, **Bassoon I**]
- Arnold Schönberg: Five Orchestral Pieces, Op. 16 [Mvt. I: 6 before Reh. 15 through 2nd measure of Reh. 16; Mvt. V: 3 before Reh. 6 through 7 after Reh. 6, **Bassoon I**]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.
- An excerpt or solo piece of the candidates' choice on contrabassoon or contraforte, not to exceed 5 minutes. Please submit the score with the recording.

Please be aware that contrabassoon assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments if needed.

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Horn

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works:

- W.A. Mozart: Horn Concerto No. 4, K495, first movement and cadenza [with piano]
- W. A. Mozart: Horn Concerto No. 2, K417 [with piano]
- Richard Strauss: Horn Concerto No. 1, first movement [with piano]
- Hermann Neuling: Bagatelle [with piano]

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Peter Maxwell Davies: *Sea Eagle* (Schirmer), two movements
- Tansy Davies: *Yoik* (Faber)
- Juliana Hodkinson: *All My Friends Really Are Superheroes* (Wilhelm Hansen)
- Heinz Holliger: *Cynddaredd-Brenndwyd (Fury-Dream)* (Schott)
- Nina Šenk: *One's Song* (Edicije DSS)
- Jörg Widmann: *Air* (Schott)
- Karlheinz Stockhausen: *In Freundschaft*, edition for horn (Stockhausen Edition)

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Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order):

- Tania León: *Indígena* [mm. 42-62]
- Enno Poppe: *Körper* [Mvt. I, mm. 204-213]
- Anton Webern: *Passacaglia* [1 before Reh. 15 to Reh. 19, **horn I**]

Optional additional repertoire (not required)

One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Trumpet

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Standard repertoire

One of the following works:

- Joseph Haydn: Concerto, 1st **and** 2nd movements [with piano accompaniment]
- Johann Nepomuk Hummel: Concerto, 1st **and** 2nd movements [with piano accompaniment]
- J.S. Bach: No. 12 (Gisondi)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio: *Sequenza X* (Universal Edition)
- Mauricio Kagel: *Morceau de Concours (for solo trumpet)* (Universal Edition)
- Liza Lim: *Wild Winged-One* (Ricordi)
- Olga Neuwirth: *Laki* (Bote & Bock / Boosey & Hawkes)
- Rebecca Saunders: *White* (Wise Music)
- Giacinto Scelsi: *Quattro Pezzi per Tromba Sola* (Editions Salabert)
- Tōru Takemitsu: *Paths* (Schott)

**A solo work of similar difficulty and scope written within the last 50 years may be submitted in place of one of the works listed above. Please submit a PDF of the score for the chosen piece. If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order):

- Liza Lim: *Multispecies Knots of Ethical Time* [mm. 235-243]
- Fausto Romitelli: *An Index of Metals* [mm. 598-638]
- Arnold Schönberg: Five Orchestral Pieces, Op. 16 [Mvt. I, Reh. 9 to Reh. 14]

Optional additional repertoire (not required)

One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Trombone

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works (piano accompaniment encouraged but not required):

- Paul Creston: Fantasy, Op. 42 (Schirmer)
- Henri Dutilleux: *Choral Cadence et Fugato* for trombone and piano (Leduc)
- Bernard Krol: *Capriccio da camera* (Simrock)
- Frank Martin: *Ballade* pour trombone et piano (Universal Edition)
- J. Guy Ropartz - Pièce in Eb Minor (QPress)
- Henri Tomasi: Concerto, 1st **and** 2nd movements (Leduc)

Contemporary solo pieces

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Carlos Roqué Alsina: *Consecuencia*, Op. 17 (Boosey & Hawkes)
- Luciano Berio: *Sequenza V* (Universal Edition) *N.B. octave transposition of the vocal part is welcome if applicable*
- Arnulf Hermann: *Roor* (Peters)
- Yu Kuwabara: *Rattling Darkness* (2015/18) (Edition Gravis)
- Jean-François Michel: *Hommage à Jean Tinguely* (Marc Reift editions)
- Folke Rabe: *Basta* for trombone solo (HEBU Musikverlag GMBH)

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Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order):

- Zosha Di Castri: *Dear Life* [mm. 42 - 56]
- Wolfgang Rihm: *Jagden und Formen* [mm. 962-971]
- Arnold Schönberg: Five Orchestral Pieces, Op. 16 [Mvt. I: Reh. 9 through 4 bars after Reh. 12]
- Anna Thorvaldsdottir: *Aeriality* [mm. 63-94]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Bass Trombone

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works (piano accompaniment is encouraged but not required):

- Eugène Bozza: *New Orleans* (Leduc)
- Daniela Candillari: *Extremely Close* (Ensemble Publications)
- Kevin Day: *Fantasia IV* (Murphy Music Press)
- Frigyes Hidas: *Meditation for Bass Trombone* (Editio Musica Budapest)
- Pierre Lantier: *Introduction, Romance et Allegro* (Editions Lemoine)
- Elizabeth Raum: *Concerto for Bass Trombone, Mvts. 2 and 3* (Cherry Classics)

Contemporary solo pieces

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Claude Ballif: *Solfeggietto No. 7: 3 movements of the candidate's choice* (Durand)
- David Biedenbender: *Liquid Architecture* (Murphy Music Press)
- Marc-André Dalbavie: *Interlude II* (Editions Jobert)
- Franco Donatoni: *Scagliè* (Ricordi)
- Giacinto Scelsi: *Maknongan* (Salabert)
- Daniel Schnyder: *subZERO. Mvt. 3* (Williams Music Publishing)
- John Whitener: *Over The Line* (Resonata Music)

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Excerpts from ensemble and orchestral repertoire

*Select **TWO** of the following excerpts and record in one uninterrupted take:*

- Zoltán Kodály: *Háry János* [IV Reh. 4 - Lunga Pausa]
- Nicole Lizée: *Keep Driving, I'm Dreaming* [mm. 95-120] (Centre De Musique Canadienne)
- Wolfgang Rihm, *Sub-Kontur* [mm. 120-153] (Universal Edition)

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Optional doubling instrument: Contrabass Trombone

- One orchestral excerpt, etude, or solo work (with or without piano), not longer than 10 minutes. Please include a PDF of the score.

Tuba

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works:

- Paul Hindemith: Sonata for tuba and piano (Schott), 1st movement [with piano]
- or
- Transcription of one or more movements (total ca. 5 minutes) from solo works by J.S. Bach (e.g. BWV 1007 - 1012, 1013), G.F. Telemann (e.g. TWV 40:2-13) or G.F. Händel (e.g. HWV 367b) [without accompaniment]

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Asia Ahmetjanova: *ALEPH* (Gravis)
- Judith Bingham: *Der Spuk* (Peters)
- Franco Donatoni: *CHE* (Ricordi)
- Dmitri Kourliandski: *Tube Space* (Editions BIM)
- Marta Ptaszyńska: *Two Poems* (Polish Music Publishers)
- Giacinto Scelsi: *Maknongan* (Salabert)

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Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order):

- Helmut Lachenmann: *Concertini* (Breitkopf) [mm. 464-482]
- György Ligeti: *Melodien* (Schott) [mm. 55-71]
- Liza Lim: *Multispecies Knots of Ethical Time* [mm. 148-153]
- Wolfgang Rihm: *Jagden und Formen* (UE) [mm. 1169-1178]
- Arnold Schönberg: Five Orchestral Pieces, Op. 16 [Mvt. IV: Reh. 5 to end]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Percussion

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Snare drum

- Jacques Delécluse: *Test-Claire* pour Caisse-Claire (Leduc)

Marimba OR Vibraphone

One of the following works, or a work of similar stylistic and technical level, between 5 and 12 minutes long:

- Franco Donatoni: *Omar*, 1st or 2nd movement for Vibraphone (Ricordi)
- Jacob Druckman: *Reflections on the Nature of Water* (4th movement plus 1 additional movement) for Marimba (Boosey & Hawkes)
- Philippe Hurel: *Loops II* for Vibraphone (Henry Lemoine)
- Philippe Manoury: *Le livre des claviers*, Pièce IV for Vibraphone (Amphion)
- Bruno Mantovani: *Moi, jeu ...* for Marimba (Henry Lemoine)
- Salvatore Sciarrino: *Il legno e la parola* (RaiTrade)
- Karen Tanaka: *Tales of Trees* for solo Marimba (Chester)
- Dai Fujikura: *repetition - recollection* for Marimba (Ricordi)
- Augusta Read Thomas: *Bebop Riddle* for Marimba (Nimbus)

Multi-Percussion Setup

A piece of the candidates' choice for multi-percussion setup. This can be a solo or a piece of chamber music with a prominent multi-percussion setup part.

If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.

Optional: Chamber Music

One piece of solo or chamber music (one to nine performers) written since 1945, not longer than 10 minutes. Please include a PDF of the score.

Piano

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Standard repertoire

- The first movement of one of the following sonatas by Ludwig van Beethoven: Op. 2 (no. 2, no. 3), Op. 7, Op. 10 (no. 3), Op. 22, 31 (no. 1, no. 3), Op. 53, Op. 57, Op. 79, Op. 81a, Op. 90, Op. 106, Op. 111
and
- Arnold Schönberg: Gigue from Suite, op. 25 (Universal Edition)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Thomas Adès: *Blanca Variations* (Faber)
- Pierre Boulez: Sonata no.1 (Universal Edition); *12 Notations* (complete) (Universal Edition); *Incises*
- Luciano Berio: *Sequenza IV* (Universal Edition)
- Elliott Carter: *90+* (Boosey & Hawkes)
- Unsuk Chin: Any **two** of the etudes (Boosey & Hawkes)
- Franco Donatoni: *Rima* (Boosey & Hawkes)
- Michael Finnissy: *Snowdrift* (Edition Modern)
- Tania León: *Homenatge* (Peer Music)
- Olga Neuwirth: *Trurl-Tichy-Tinkle* (Ricordi)
- Gabriela Ortiz: *Estudios entre Preludios* (one *Preludio* and *Estudio* from nos. 1-3) (Contact the composer via gabrielaortiz.com)
- Kaija Saariaho: *Ballade* (Chester)
- Rebecca Saunders: *Shadow* (Edition Peters)
- Salvatore Sciarrino: Sonata no. 2 (Ricordi)
- Ana Sokolovic: *Trois études* (Boosey)

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- One **chamber music** work composed after 1945, preferably trio or larger formation, but duos also acceptable. Audio is acceptable but video is highly preferred. Please include a PDF of the score.

Violin

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Solo by J.S. Bach

- First two movements from one of the following sonatas: no. 1 (BWV 1001), no. 2 (BWV 1003), no. 3 (BWV 1005)
or
- Chaconne from Partita in D minor, BWV 1004

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio: *Sequenza VIII* (Universal Edition)
- Pierre Boulez: *Anthèmes 1* (Universal Edition)
- Elliott Carter: *Four Lauds*, any **two or more** movements (Boosey & Hawkes)
- Reiko Fueting: *tanz.tanz* (Abundant Silence Publishing)
- Dai Fujikura: *Samarasa* (Ricordi)
- Liza Lim: *The Su Song Star Map* (Ricordi)
- Jessie Montgomery: *Rhapsody No. 1* (Jessie Montgomery)
- Jeffrey Mumford: *An Expanding Distance of Multiple Voices* (Theodore Presser)
- Shulamit Ran: *Inscriptions* for solo violin (Theodore Presser)
- Augusta Read Thomas: *Caprice* (G. Schirmer)
- Rebecca Saunders: *Hauch* (Edition Peters)
- Salvatore Sciarrino: *Sei capricci*, any **two or more** (Ricordi)

**If submitting a work not listed above, please submit a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take - all excerpts violin I (free choice of order):

- Wolfgang Rihm: *Sub-Kontur* [mm. 95-102]

To be considered for a principal position, also include

- Arnold Schönberg: Chamber Symphony, Op. 1 [1 before Reh. 111 to end]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Viola

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

- J.S. Bach: Prelude from one of the following cello suites: no. 4 (BWV 1010), no. 5 (BWV 1011), no. 6 (BWV 1012)
and
- Any movement or movements from a solo viola sonata by Paul Hindemith (4' to 12' in total)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio: *Sequenza VI* (Universal Edition)
- Dai Fujikura: *Engraving for Viola* (Ricordi)
- Gérard Grisey: *Prologue for Solo Viola* (Ricordi)
- Toshio Hosokawa: *Threnody to the Victims of Tohoku Earthquake 2.11* (Schott)
- György Ligeti: *Sonata for Viola Solo*, any two movements of the candidate's choice (except the 5th) (Schott)
- Bruno Maderna: *Viola* (Ricordi)
- Jeffrey Mumford: *Wending* (Theodore Presser)
- Olga Neuwirth: *Weariness Heals Wounds* (Ricordi)
- Giacinto Scelsi: *Manto*, any two movements of the candidate's choice (Salabert)
- Salvatore Sciarrino: *Tre notturni brillanti*, one movement of the candidate's choice (Ricordi)
- B.A. Zimmermann, *Sonata for Solo Viola ... an den Gesang eines Engels* (Schott)

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Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order):

- Wolfgang Rihm: *Sub-Kontur* [mm. 74-102]

To be considered for a principal position, also include

- Arnold Schönberg: Chamber Symphony, Op. 1 [Reh. 109 to end]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Violoncello

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

- Prelude **and** any dance movement from the following cello suites by J.S. Bach: no. 3 (BWV 1009), no. 4 (BWV 1010), no. 5 (BWV 1011), or no. 6 (BWV 1012)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio: *Sequenza XIV* (Universal Edition)
- Elliott Carter: *Figment 1* (Boosey & Hawkes)
- Tania León: *Four Pieces for Solo Cello* (Peermusic)
- Kaija Saariaho: *Sept Papillons* (Chester Music Ltd.)
- Rebecca Saunders: *Solitude* (Edition Peters)
- Alvin Singleton: *Argoru II* (Schott)

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Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order):

- Igor Stravinsky: *Le Sacre du printemps* [Reh. 142 to Reh 149]
- Arnold Schönberg: Chamber Symphony, Op. 9 [Beginning to 1 before Reh. 6]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Double Bass

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

- Two movements from any cello suite by J.S. Bach
or
- One dance movement from a cello suite by J.S. Bach **and** the exposition of one of the following concerti (**without** piano): Bottesini, Concerto No. 2; Dittersdorf, Concerto No. 2; Koussevitzky, Concerto, op. 3; Vanhal, Concerto.

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio/Stefano Scodanibbio: *Sequenza XIVb* (Universal Edition)
- Du Yun: *Zigzaggg* (G. Schirmer)
- Dai Fujikura: *Scarlet Ibis* (Ricordi)
- Hans Werner Henze: *S. Biagio 9 Agosto Ore 1207* (Schott)
- György Kurtág: *Signs, Games and Messages* (Editio Musica Budapest Zenemukiadó)
- Liza Lim: *The Table of Knowledge* (Ricordi)
- Rebecca Saunders: *Fury* (Edition Peters)

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Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take (free choice of order):

- Dieter Ammann: *Turn* [Bass I, mm. 53-63]
- Elliott Carter: *Boston Concerto* [mm. 142-156, top line]
- Henri Dutilleux: *Shadows of Time* [Reh. 37 to 7 after Reh. 41]

Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

Harp

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

Standard repertoire

One of the following works:

- C.P.E. Bach: Sonata in G major, Wq 139, 1st **and** 2nd movement (Zingel)
- J.S. Bach: French Suite No. 2, 3 or 6, four movements of the candidate's choice
- Benjamin Britten: Suite for Harp: Overture, Toccata, Nocturne, and Fugue (Faber Music)
- André Caplet: *Divertissements - à la française and à l'espagnole* (Durand, Suvini Zerboni)
- Gabriel Fauré: Impromptu in D flat major, Op. 86 (Durand)
- Paul Hindemith: Sonata (Schott)
- Louis Spohr: Fantasy in C minor

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Benjamin Attahir: *De l'obscurité* (Lyon and Healy)
- Luciano Berio: *Sequenza II* (Universal Edition)
- Harrison Birtwistle: *Crowd* (Boosey & Hawkes)
- Elliot Carter: *Bariolage* (Boosey & Hawkes)
- Franco Donatoni: Marches No. 1 and 2 (Ricordi)
- Heinz Holliger: Partita 2 - *Fughetta cromatica and Epilogue* (Schott)
- Heinz Holliger: *Präludium, Arioso, und Passacaglia* (Schott)
- Michael Jarrell: *Offrande* (Lemoine)
- Bruno Mantovani: *Tocar* (Lemoine)
- Goffredo Petrassi: *Flou* (Suvini Zerboni)
- Michèle Reverdy: *Quatorze Poignées d'Argile* (Leduc)

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Optional additional repertoire (not required)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.